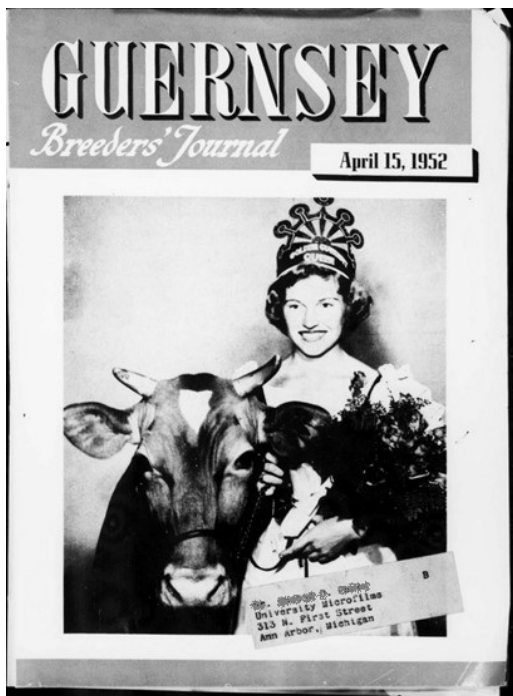


JUMP CUT

A REVIEW OF CONTEMPORARY MEDIA



Brewster Kahle, during the Zoom interview, July 2021.



"I want a game with many winners."

A conversation with Brewster Kahle

by [Jeremy Butler](#)

[Brewster Kahle](#) is the founder and director of [the Internet Archive](#)--an independent library with the admirable goals of (1) preserving the Web and all printed texts and (2) making them freely available. 2021 is [the 25th anniversary of the launching of the Internet Archive](#). This conversation was recorded via Zoom with Kahle in San Francisco, CA, and Butler in Northport, AL, July 2021. It has been lightly edited, mostly for grammatical reasons.

[A video of the conversation is available on the Internet Archive.](#)

Kahle: Jeremy!

Butler: Brewster, so nice to meet you.

Kahle: Good to meet you. And I just wanted to say thank you very much for the positive reception on our microfilm project.

Butler: Certainly, I'm a big fan of the Internet Archive and have been for years. Maybe you could fill me in a little bit more about what this microfilm project is?

Kahle: What we're doing is receiving [microfilm], working on the digitization process, and then reaching out to individual publishers to see if we can put the whole thing up. How should we make things accessible? Certainly the public domain, we will give all that away. And then there's... What's the right way for other things? There's interlibrary loan. There's blind and dyslexic. There's machine learning. There's potential for [controlled digital lending \[CDL\]](#). What are the right ways to go? We're reaching out to some of the publishers, like the Guernsey cow folks.

Butler: Guernsey cows has a publication?

Kahle: It's not for the cows to read.

Butler: We think!

Kahle: Yes, we think! But yes, it's one hundred years of the Guernsey cow. I should share this.

Kahle: Yes, here it is [[Guernsey Breeders' Journal](#)]. She just made my day. It was, like, we're doing something right here.

Butler: I'm a fan of old texts. Just in general. But I'm particularly a fan of the Internet Archive's collection of genealogical material from around 1910 and earlier, because there's all these enormous, big, fat genealogies that were published back in those days. For an amateur genealogist like me they are a treasure trove.

The reason you reached out to me was because of *Jump Cut*, which is this journal that started in 1974 with three editors, only one of whom is still alive, Julia Lesage. They've never accepted advertising. They've never had a publisher. They've never had an institutional affiliation. And so she was really desperate to

try to find some place to store all of this material from *Jump Cut*. And so I suggested the Internet Archive as being a great fit. And what's really cool about your new microfilm project is that your versions of it are much better than the ones she had. Because what she did for the first 43 print issues is she scanned them, but they're in an odd shape, they're kind of a... They printed the issues on tabloid paper and they're sort of newspaper size, so she only included the text [which had been [OCRed](#)]. She didn't include any of the images and it has none of the formatting of the original...

Kahle: Which is so important.

Butler: Right. And so when I looked at the microfilm version, I was really pleasantly surprised at how well the images reproduced, because you never know with microfilm.

Kahle: It's black and white or grayscale. And sometimes the contrasts can be... They could have filmed it with high contrast to really emphasize the text.

Butler: I was very pleasantly surprised at how good it looks. For the first 43 issues your version of it is really quite superior to what Julia had. And then *Jump Cut* made the transition to it being all online in 2001 and they stopped doing the print version. All of the post-2001 online issues have been downloaded as PDFs and then uploaded to [a collection on the Internet Archive](#). A lot of it is already in [the Wayback Machine](#), but...

Kahle: It's surfacing it in those collections that is important. I was just so delighted to go and find your contribution in the Internet Archive.

Butler: Julia's attitude has always been, as she puts it, "Don't be stingy." They've always tried to distribute *Jump Cut* as broadly as possible and at as low cost as possible.

I don't know where this interview might wind up. I retired last summer and one of the things I pledged is I would never write another word of academic prose. So I don't really know what'll happen with this interview. But assuming that it might wind up in *Jump Cut*, what I'd like to talk about first would be your initiative to scan both texts *and* films. Didn't you absorb [Rick Prelinger's archive](#)?

Kahle: We actively support it. He's on our board.

Butler: I reached out to Rick about, gosh, must be 30 years ago now because the University of Alabama, where I taught, had hundreds of 16 mm short films, educational films that they used to rent out to schools around the state. So this would be stuff like *How to Brush Your Teeth* and [Duck and Cover](#). And you have a beautiful compete short with Disney animation of [The Story of Menstruation](#).

So we had all these all these films. And, of course, at that time they were moving everything to videotape and they were about to throw them into the dumpster. So I stopped them and I reached out to Rick and said, is this something that the Prelinger Archives would be interested in? And he said, yeah, great. And so he sent out a truck and took all of these prints with them. So I would assume, actually, that some of those 16mm films...

Kahle: A lot of those are been digitally digitized and put up on the Archive. And a lot of things from that era of his collection ended up at the Library of Congress.

Butler: Do you have any ongoing relationship with the Library of Congress?

Kahle: Absolutely.

Butler: So how does that work?

Kahle: We collect the Web for them, is the biggest thing right now. We used to digitize books inside [the Adams Building](#), which was exciting. Actually, [\[the Librarian of Congress\] Carla Hayden](#) asked me to be on a committee to help modernize the copyright office, which could use it. You know, they're the big boy in our in our area.

Butler: I saw [a little video clip](#) of you on [your Wikipedia article](#) where you were giving a little tour of your scanning center. And the thing that piqued my curiosity the most about that was somebody was scanning a film that looked like a 16mm film, but it was a home movie. Is this an ongoing initiative of the Internet Archive? Do you want people to send you physical copies of home movies?

Kahle: Yes. I take the lead from Rick Prelinger in this type of area. I had never heard of "[ephemeral films](#)" before meeting Prelinger and understanding how important they are for explaining the 20th century. And then when he said, "OK, I'm really going to go into home movies...." Again, I just thought, you're crazy. I think of home movies as those things that your parents did after coming home from a trip. They pull out the screen, turn off the lights, and it's boring to watch your own family, much less somebody else's family's home movies. But then Rick said, no, no, no, it's going to be important. And he did these "[Lost Landscapes](#)" series. These are all from home movies of, say, San Francisco, and he's on his 12th year. They sell out the Castro Theater, the largest theater in San Francisco, six months ahead of time in a couple of days.

Butler: Wow!

Kahle: The overflow crowd comes to the Internet archive. That's seven hundred people. If you cut it and contextualize it... Well, actually, he doesn't even really contextualize. He just cuts it and he just puts it up and then people react. Having this experience of watching a movie in a community is something! It's like talking loud in a library. You're not allowed to do that! So he encourages people to call back to the screen and say, "I know what that is! That's this particular corner!" And so he leverages the group to make it an event. It's a film showing as an event. It's brilliant. And he's gone on to do this in many different cities. He recommends that people film bus stations and gas stations and supermarkets and not just birthday parties and zoo visits.

Butler: My grandfather was quite the amateur filmmaker. He was born in 1900 and died in 1965. He was a teacher and he saw every family trip as an opportunity for education. He shot have all sorts of things. He shot [the Dionne quintuplets](#), in Canada. But all it is, is this is very far away shot of a chain link fence and you can see a house in the distance. He also shot footage of FDR when he came to North Dakota, those kind of things. So there are these hidden nuggets within home movies.

Kahle: The new ones are things that we're doing on our phones. And people are

trying to figure out what do they do with those. Some of those get posted on YouTube. YouTube writ large is too big for us, but we try to find the important pieces of YouTube, as evidenced by them being cited in tweets or on the Web, or that librarians say are important. So parts of YouTube, but then that's not getting your family's videos and photos. I'm not sure how much people even relook at their phones' collections. And then those phones die and I think with it goes our family histories.

Butler: My next question would be related to that because, I taught filmmaking when I first started out and I have many friends who teach filmmaking, so is the Internet Archive accepting, say, student films or student projects or...

Kahle: Go to archive.org and in the upper right there's a button says "[upload](#)."

Butler: So you don't want the physical copies, though?

Kahle: We're all digital now, right?

Butler: I'm talking about 8mm or Super8 films from the '70s and '80s.

Kahle: Oh yeah. We want we want all those.

Butler: Is the Internet Archive ever going to run out of space?

Kahle: Physical or digital?

Butler: I'm interested in both.

Kahle: Let's take digital. The Internet Archive has got about 70 [petabytes](#) of data, stored in multiple locations and spinning on disk. And given the support levels that we have now from end users, donations, and foundations and libraries, we can keep up. We can continue growing. But we do make decisions. We don't collect all of YouTube. When people are posting 24 hour baby cams, this is not going to happen. But text is small, right? There's only seven billion people that can only be typing 60 words a minute, 24 hours a day. So I think we're OK on text. Images, videos come larger. It will really depend on support. And are we relevant? Physically, we started collecting materials a decade ago or more. We're now twenty five years old this year.

Butler: Congratulations.

Kahle: Thank you. So I guess 15 years ago maybe, we would start collecting physical materials and trying to learn how to do that well. Because we see the digital version is the access version, our preservation version can be very dense. And not very accessible. Yes, we know where it is, but we think of it as a preservation function. But we're up to our third warehouse that we've converted into a physical archive to cost-effectively store these materials because libraries are deaccessioning their physical collections at a velocity because digital is so much easier to access with added affordances and search, and you don't have to physically go there, and all sorts of things. That natural transition is on right now. We encourage people to not deaccession and use our technologies for storage. But if they're going to deaccession, deaccession to us. We get several requests a day, or several offers a day, not all of them come through, to take over collections from libraries and individuals. 78 RPM records is a big interest for us.

Butler: They're difficult to store. I mean, they're fragile.

Kahle: If you don't drop them...

Butler: They're brittle.

Kahle: They are brittle. Don't drop them. But they're going to last centuries. These things are hardy, but they only last centuries if we don't throw them away, like

microfilm. Microfilm, I don't know who came up with the number, it'll last for five hundred years. Unless you throw it away. And so we're trying to collect one physical copy of everything ever published.

Butler: Wow.

Kahle: We're not really interested in duplicates unless there's some real reason. And so, one copy of all books, music, video. In physical form.

Butler: Wow. That's very intriguing to me, because, as I mentioned, I retired last summer and so I need to find a new home for my entire home library. I think I found a home on campus here at the University of Alabama. But if not, would that be the sort of thing that...

Kahle: Yes, we get those calls all the time. And what's a lot better is getting that call before people die.

Butler: Why?

Kahle: Because it can be put together to be put away. We try to keep collections whole, which is different from how a lot of places do it. They take things and they distribute it through their physical holdings because their access method is often browsing the stacks. We don't have that. I think some of the interesting nature of what it is we have will be less the individual objects and more the collections.

Butler: Interesting.

Kahle: So when we digitize, we go and keep things in collections so it can be your collection of books and other materials around your subject area. That I think will be more and more what is interesting to future scholars.

Butler: I'll spread the word because there are a lot of my contemporaries who are retiring now. And like me, they really don't plan to do academic research in the future. The Tuscaloosa Public Library doesn't want my books. And it's funny, I have long runs of academic journals. Nobody wants those. [Kahle raises his hand.] I'm afraid it's a little too late for most of them. I gave a long run of *Screen* to Rick Prelinger.

Kahle: That's something he would love. So we are now, as you know with *Jump Cut*, our anchor of our periodical collection is based on microfilm collections, and now we're starting to receive donations of... We want complete runs, if at all possible, or at least long runs, but we're getting them by the shipping container now. That's good because they're just being dispensed. We want them and then we're trying to actively collect everything we can from online in the Wayback Machine. And now we have scholar.archive.org that's really focused on open access to resources that aren't naturally in other preservation programs.

Butler: I just recently found scholar.archive.org, which I guess is kind of in beta.

Kahle: Yeah, that's still new.

Butler: Can you describe that a little bit more for me? Because like I say, I just found out about it yesterday, I'm not really clear on its purpose.

Kahle: Yeah, it's two components. It's attempting to pull together articles, information about articles that we don't have and things that are in the Wayback Machine and point to them. The Wayback Machine is so large that it's hard for people to move through it. So this is an index into the Wayback Machine and it also helps guide our collecting practices. When we discover new [URLs](#) [Website addresses], we will know if we already have it. It's not a competitor for [Google Scholar](#), but it has a lot of things that Google scholar doesn't have yet. We hope to integrate these collections into Google Scholar because they've got so much more traffic than we do.

Butler: So I know there's some almost competitive stuff going on between you and Google's scanning projects, but you also are cooperating in certain ways or not?

Kahle: They have scanned so much more than we have in terms of their library project, but they're not very available.

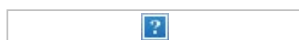
Kahle: I don't have a institutional subscription to [Hathi Trust](#). So how do we get access to these things? It's really good for the elites that are in high-end colleges that can afford those, but what about the rest of us? So, I commend what Google has scanned and done, but I'd at least like to see the public domain be publicly accessible.

Butler: I don't get that. And it's frustrating. You go look up some 1910 book and all you get is a limited preview, if that.

Kahle: They got sued for years and years and years from [the Authors Guild](#) and the publishers. Years! I don't know how many tens of millions of dollars they spent on that—just on the lawsuit. That's not good. But we do like working with Google whenever we can and we hope to work with Scholar more.

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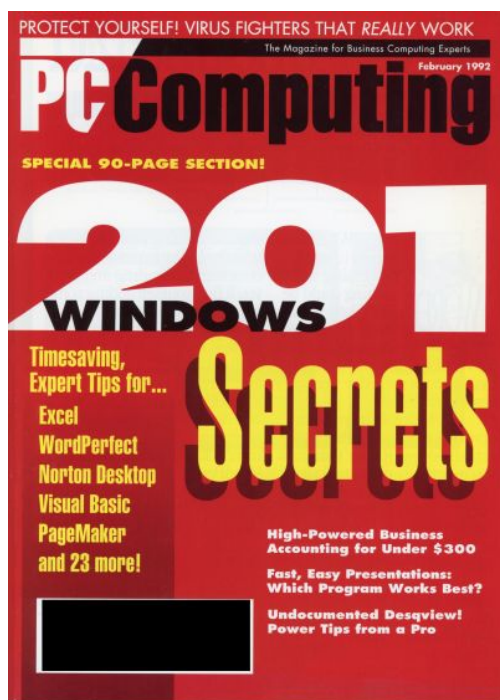
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JUMP CUT

A REVIEW OF CONTEMPORARY MEDIA



Brewster Kahle, during the Zoom interview, July 2021.



Butler: Since you brought up [the Wayback Machine](#), let me ask you a couple of questions about that attempt to preserve all of the Web, because I think that was probably how I was first introduced to the Internet Archive. This is your 25th anniversary and so it's 1996 that you started.

This is my favorite quotation of all time about the impermanence of digital data [illustrating the need for Web preservation]. It's by [Penn Jillette](#), who, as you may remember, used to write a column in [PC Computing](#)... the final page of *PC Computing*.

And so in 1992 he wrote a column where he was advising the woman from [The Howard Stern Show](#), [Robin Quivers](#), about buying a new computer. 1992. So it's pretty early in *personal* computer purchasing days. She said she was worried about losing things she was writing. Jillette writes, "I told her that with proper backup it was safer than paper, which is true if you're scrawling on tissue on the edge of the Grand Canyon in gale winds without a paperweight and the mighty Colorado is on fire." That's my all time favorite computer quote.

Kahle: Let me just look that up, if I could. I don't know if we had *PC World*.

Butler: It was *PC Computing*, and you have a very limited run of *PC Computing* on the Internet Archive. That's where I looked first. But then I found [a link on the Wayback Machine to a really old Sin City website that had collected the text of all of Penn Jillette essays](#).



We're All Going to Hell

by Penn Jillette

"The end justifies the means" - is the concept that allowed Woodward and Burnstein to do some pretty iffy things to bring down Nixon for believing "the end justifies the means" (Hey, I know from recursive - I've read "Godel, Escher, Bach"). It's doesn't hold water as a philosophical position but we all live by it. One more happy computer end user -justifies the means of lying our asses off.

My dedication is not a secret. I write this damn back page (it mentions computers occasionally). On airplanes, I carry a painted Zen Mastersport, bright pink with a grinning devil that always makes the flight attendants smile and give me extra hickory smoked nuts. I can work computers into any conversation ("Yeah, I guess I'm glad David Duke lost too, he was a racist Nazi - but, did you know he had one of the best organized data bases in politics?").

When friends or acquaintances decide that now's the time to get into computers (these are the same people that decide now's the time for Dylan to go electric) - they talk to me.

The most recent person seeking advice was Robin Quivers, Howard Stern's radio and TV sidekick. The first thing we had to do was decide between I.B.M and Apple. I gave her the "religion rap" - I told her that choice of hardware was really an emotional, illogical, religious thing and that once people had bought a Mac or a PC, they committed to that camp and couldn't see the other side. I, of course, could see both sides. I predicted the "Apple People" (intoned so it sounds like a synonym for "fruit cakes") would explain "user friendly" and show her little Sesame Street pictures of trash cans and stupid thought bubbles with sleeping Z's in them. I added that if she liked the stupid user friendly toys that she could put Windows into a PC (I didn't mention that I've had Windows for a few months and can't get it to work, at least not fast enough - but that's probably just me, I only have 8 meg of RAM).

"We" concluded that it didn't really make very much difference so she should just go with what the people around her had (I already knew that Howard and K-ROQ had PCs).

She worried that it was just too much to learn. I told her, in a grave voice, that for the first week she would be spending most her time learning to use the computer and wouldn't get much work done. It slipped my mind that for the next year she would just be getting things set up right and then she'd be getting all new hardware and software and, after 257 weeks, I felt I was really going to get some serious work done any minute now.

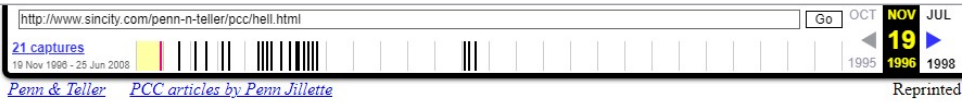
She said she worried about losing things she was writing. I told her that with "proper backup" (try to say that without laughing) it was safer than paper. Which is true if you're scrawling on tissue on the edge of the Grand Canyon, in gale winds, without a paperweight, and the mighty Colorado is on fire.

She said she worried that it would break all the time. I just shrugged, I didn't think she needed to know that at that instant, the new memory in my Dell was making something crash, my new Zen wouldn't talk to my desktop and my Amiga wouldn't even boot up. That's why I had time for lunch.

She'll buy soon, and right after that, she'll be turning someone else on to the wonders of computers.

Kahle: Oh, nice.

Butler: This is where I finally tracked it down. It was at SinCity.com, which is long gone. As you can see from the capture timeline thingamajigger. What do you call that little...?



Kahle: The spark line.

Butler: As you can see it, this Website died somewhere around here 2003. The Wayback Machine is where I found Jillette online.

Kahle: Well, put it in your article.

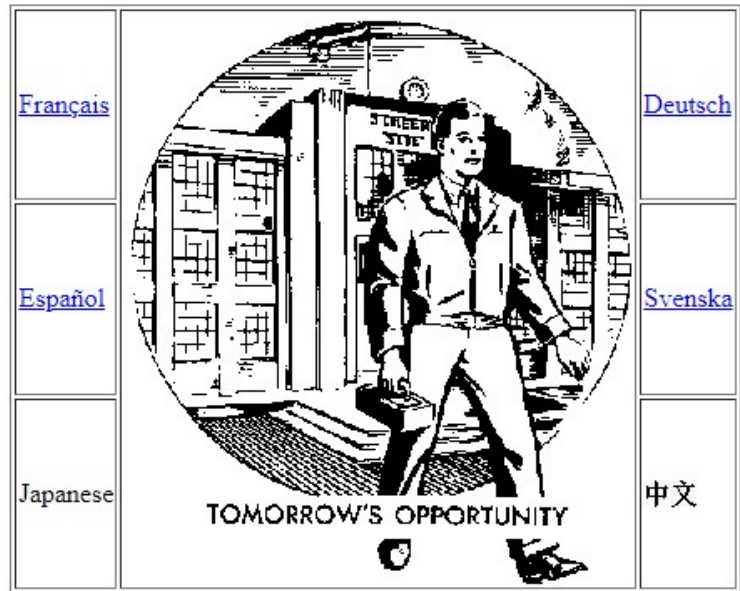
Butler: Oh, yeah. Without the Wayback Machine I would have been lost. Then I went on eBay just this morning actually and bought a physical copy of that *PC Computing* issue so I could have that article [see below or [read the PDF](#)].

Kahle: Fantastic!



Butler: The same year, well, two years before the launch of the Internet Archive, I built my first website, which was for film and TV studies, the area I'm in, and I called it [ScreenSite.org](#). So here it is, in all its 1996

glory.



Welcome to SCREENsite

You'll want to start your exploration of SCREENsite with our [Table of Contents](#)-- although you may also jump directly to our [searchable index](#). Some day, maybe while you're waiting for bread to rise, experience the excitement that is our [Acknowledgements](#) page.

Kahle: Nice looking.

Butler: I was so excited to be able to have actual images on the site. I recently redid ScreenSite. It still exists. I redid it one more time before I retired and my backup of this 1996 version was on floppy disks that I could no longer access. So I went to the Wayback Machine

Kahle: How'd we do?

Butler: You're looking at [the product from the Wayback Machine](#) right now. So this whole thing is Wayback-Machine-generated. From July 1st, 1996.

One of the questions I had for you about the Wayback Machine is a little more on the technical side. In '96... a few JPEGs, all text, it was pretty simple to capture a Web page, but now you've got all this [JavaScript](#), you've got [CSS](#), you've got all this kind of stuff going on. It's obviously becoming more difficult to capture a Web page. Is it becoming impossible?

Kahle: There are certainly things that are technically difficult and then there are paywalls. We have an ever growing number of engineers trying to figure out how to do rich media sites and JavaScript and [Ajax](#). I'd say about paywalls... I love the line from [\[Nathan J. Robinson. Current Affairs\]](#), "The truth is paywalled, but the lies are free."

Butler: That all leads me to another question I have which is a little more historical one, since your career, your involvement with online stuff started back with some sort of Gopher-type thing called [WAIS](#). [\[Gopher was online information software\]](#) developed by the University of Minnesota before protocols for the World Wide Web came to dominate.]

Kahle: WAIS is "wide area information servers." Before the web.

Butler: Exactly. So before the Web, in the dial-up days, the [BBS](#) days, where we had these commercial silos: [America Online \(AOL\)](#), [GEnie](#), [CompuServe](#). So we moved from that to the freely available Internet and now it seems like we're just going back into the freaking silos again.

Kahle: Oh, yeah, yeah, yeah. No, you're absolutely right. Mainframes. What is [AWS](#) [Adobe Web Services] other than a mainframe? Now at a global scale. The walled gardens, the promises of safety and security, it's all reminiscent of the battles with AOL and CompuServe and [Prodigy](#). And that everything's going to be mediated on somebody else's platform is sort of reminiscent of [LexisNexis](#) or [Dialog](#) [now owned by ProQuest]. Our mantra in the early 90s was "Everyone's a publisher." And that enabling aspect, whether it was from 'zines or early Websites or [WordPress](#) sites, [LiveJournal](#)... these things where you can even host your own server, like WordPress. That was the dream. And Google was part of that era of trying to make it so that openness works and so were we.

My whole career has really been about trying to get the open world to work. *I want a game with many winners* [emphasis added]. I want an environment where people can be their most. They can be at their best. That they share in an enduring way. That the good works of Penn Jillette, or Jeremy Butler from 1996, will find their rightful audience or their justified obscurity. Maybe it's just your great grandkids are going to be looking up your ratings from 1996 but they should be there. That they have a place in the library. It's not just those with New York book contracts. It's not just those that are famous professors. We have histories that we can relate. Everyone has something to teach. If we can build technologies that go and put people on their best. And support their best. Then we're in great shape as a society. If we make technologies that make them just yell and shout and curse. Storm around, demand whatever, we're making technologies that don't serve us well.

Butler: It's a lot like Julia says, "Don't be stingy," to just let stuff out there. And that was my goal when I founded the ScreenSite. And I also founded the first film and TV studies [email] [LISTSERV \(Screen-L\)](#) and those sorts of things.

Kahle: I think Caralee [a writer who works for the Internet Archive] may have talked to you about doing a blog post.

Butler: We talked last Monday

Kahle: I changed the [Internet Archive Blog](#) post draft. I just changed the title and then put in a new first paragraph. See if this works for you: "*Jump Cut* journal is a model open journal by hosting on archive.org and now digitized from microfilm." And that's the title. And then: "*Jump Cut* is the model of open access journals. When the Internet Archive digitized older issues of *Jump Cut* from microfilm, we found that it had already been posted in textual form by the publisher. When we reached out to see if we could open up the microfilm version for free public access and download they were enthusiastic."

Butler: That's right.

Kahle: "Here we wanted to share some more background on *Jump Cut* and why openness is important for them."

Butler: That's absolutely right.

Kahle: It's just the only way to work on the Internet. It's the only way to make it work. But there are organizations that are really not going that way.

Butler: I know you also work with the [Electronic Frontier Foundation](#), of which I have a bumper sticker on my car right now. Longtime supporter. I don't want to take up too much more of your time, but I have two final questions that may be

too big for this discussion. But let me launch them at you and you can tell me how much you want to go into him.

The first would be whether you had any thoughts about ongoing consequences of the usage spike that the Internet Archive had due to the COVID-19 pandemic. People are talking a lot about not having academic conferences anymore and just doing everything on Zoom and things like that. Is it too early to be able to tell whether that spike is going to continue for Internet Archive?

Kahle: We're all home schoolers now, right? We're all adjusting and have had to jerk into a new world and some of that world is better. There was a lot of just flying around, going to these random conferences that you're expected to go to, and we don't need to do that as much. I'm trying to put myself on a flight diet. Can I just fly 12 segments a year? I don't know what I was doing before, but it was a lot higher. So let's make it count.

Butler: Yeah, that makes sense.

Kahle: I think it was just gorging on travel. Decreasing commuting would be great.

But what's the right blend? Heck, if I know. The Internet Archive is gone remote first, which means that the assumption is remote.

Butler: Oh, you mean in terms of your employees?

Kahle: Yeah.

Butler: But how does that work for the scanning project, because they need to physically...

Kahle: Yeah, the scanning is physically places, but they're all over the place. We have 20 scanning centers in all sorts of libraries.

Butler: I'm constantly impressed with the quality of the scans that we're able to get now.

Kahle: Well, thank you.

Butler: And it makes me wonder how you feel about those older scans. You still have the physical book, are you ever going to go back and scan or OCR [optical character recognition]?

Kahle: We do. We reprocess and we try not to rescan if we can avoid it. But depending on costs and availability. Hopefully it'll become easier to scan again. That's why we physically own these things, this may not be the last time this is done.

Butler: Right. And you look at something like the text on this page [from the *Jewelers' Circular and Horological Review*, 1893], so itty bitty. OCR would have just thrown up all over it 20 years ago.

10 THE JEWELERS' CIRCULAR Aug. 2, 1893.

purely accidental that the Elgin works should close at the same time. There is no connection in that matter at all.

"If earlier notice had been possible it would have been given. The decision was not reached until this week and it was announced at once after it had been made."

Elgin National Watch Co. Cut Down Their Force 50 Per Cent.

CHICAGO, Ill., July 25.—The following notice was posted in the Elgin National Watch Co.'s factories at Elgin, July 26:

Taking effect Aug. 1st, there will be a reduction of the working force of this factory equal to at least 50 per cent. Individual notice will be given by the several foremen of departments as early as possible, but this is a general notice to all employees to better their condition in the meantime if possible, and save us the disagreeable duty of discharge.

"Nobody regrets the necessity more than the company itself," said General Manager Catter. "We have deferred the action as long as possible hoping for a change. We passed the last dividend, and while we owe nothing and have several hundreds of thou-

sands dollars surplus on hand, we may need this to continue even under the restricted production.

"The reduction in the number of employees is caused by the universal depression of trade. As to the continuance of this reduction of force no one can tell; it depends entirely upon the country. As soon as business improves it will follow naturally that the force will be added to as trade requirements demand."

The Hartford Silver Plate Co. Absorbed by the Barbour Silver Co.

HARTFORD, Conn., July 30.—The Hartford Silver Plate Co. have finally passed into the hands of the Barbour Silver Co. Arrangements for the consolidation have been going on for some time, but the deal was not consummated until last week.

John L. Dalgleish, secretary of the Barbour Silver Co., said that the owners had plans in view for enlarging the business of the combined concerns, but they have not yet been matured. For the present, both shops will be run according to the demands of the business, but it is intended later to consolidate the two plants.

A New President for the Bristol Brass and Clock Co.

NEW HAVEN, Conn., July 28.—The annual election of directors and officers of the Bristol Brass & Clock Co. was held at the company's office, Wednesday. The principal business of the meeting was the election of a president of the company, to succeed the late Andrew Fuller Atkins, whose death occurred May 9th. J. Hart Welch, of Forestville, was elected president and J. R. Holley, secretary and treasurer. Henry F. English, of New Haven, who was elected several months ago as director to fill the vacancy caused by the death of A. F. Atkins, was re-elected. J. R. Holley was elected a director to fill the vacancy caused by the death of Hiram Camp, of this city.

The board of directors is now composed of J. R. Mitchell, J. H. Welch, Pierce N. Welch, G. H. Mitchell, George S. Brown, H. F. English, J. R. Holley. The new president of the company has been a direc-

tor of the company for many years and is president of the E. N. Welch Mfg. Co.

Jeweler Sullivan Catches the Burglar in Flagrant Delicto.

DEVIL'S LAKE, N. D., July 26.—D. D. Sullivan's jewelry store was burglarized at 2 o'clock yesterday morning. Mr. Sullivan lives above the store and has a burglar alarm in the store which woke him up. Coming down stairs, accompanied by his wife, he saw a man helping himself to watches and silverware, throwing the goods through a rear window by which he had entered.

The burglar followed, gathering up goods and running away. Mr. Sullivan recognized him as a man who resided here some years ago and returned recently. The robber secured forty watches left for repairs and a lot of silverware, estimated at \$800. He has not been captured.

J. Niles Kimball's Store Closed Under a Chattel Mortgage.

KANSAS CITY, Mo., July 27.—The wholesale jewelry house of J. Niles Kimball, 121 W. 6th St., was closed this week under a chattel mortgage given to attorney J. W. Garner to secure indebtedness of \$8,200. The indebtedness is in the form of two notes, one for \$7,300 and the other for \$799, dated July 21st, due one day after date and secured by the stock.

Mr. Garner represents creditors in the east and in Kansas City and says that the secured creditors will be paid in full.

The commercial agencies rated Mr. Kimball's assets at about \$21,000. Mr. Kimball had formerly been associated in business with M. T. Quimby, Boston, Mass., whose failure some time since and the tightness of the money market are said to be responsible for his embarrassment. Mr. Kimball has been in business in Kansas City since 1881. For several years he has been prominent in city politics and is now a member of the upper house.

The Waterbury Watch Co. shut down Saturday night until Aug. 28th, thus giving the employees their annual vacation.



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Kahle: But now it's gotten really good.

Butler: It's astonishing.

Kahle: It is astonishing. And the open source OCR is now really good based on machine learning and actually supported by Google. They supported the open-source OCR. That's really great.

Butler: The last big question I have for you, and like I say, feel free to comment as little or as much as you want about this is, the [Digital Millennium Copyright Act \[DMCA\]](#) was enacted two years after you guys started. Did it have an immediate impact on the Internet Archive in '98? And from the perspective of 23 years later, is it good or is it evil, the DMCA?

Kahle: Ben Franklin-era copyright was 14 years renewable once and derivative works "okay!" By the time we got to 1998, it had stretched and stretched and stretched to life plus 50. It just goes on for a hundred years. There's no [copyright] registration. It's just... It got mauled. And so the "notice and takedown" approach has made the Internet that we have today. [Editor's note: The DMCA provides a "safe harbor" for sites like the Internet Archive, allowing them to present works of unknown copyright status; if a copyright holder objects to a specific item on a site, it may request it be taken down.] That and CDA 230 [[Section 230 of the Communications Decency Act](#)] those are those are foundational laws for having an open Internet, otherwise, it could have been a lot more like cable television, or controlled environments like Nintendo. It's just, it's only the things that are on the

store shelf.

And I grew up with that. And there is no way of getting your words seen. Maybe I was in a group picture of our soccer team in high school in the town newspaper. But that was it. And maybe they spelled my name right in the caption. But that was my only access towards getting my words out. We're so much further than that and actually it's a large part because of some early leadership in the United States by the government to try to live in open world. Does it mean that it's all perfect? No. Have people abused it? Yes. Should we go back to the world that I grew up in? Hell, no!

Butler: I guess when I ask if it's evil is that it does seem to have had some chilling effect on fair use and things like that... the DMCA.

Kahle: We're trying. I think we just we have to keep some of the very lucrative lobbying opportunities under control. There was a study recently done and I don't think is public yet, that the content industry has spent over a billion dollars in the last 10 years on lobbying Congress. Where is the public interest in that? I think some of those early laws, if they were to try to be done today, would be just lobbied out of existence.

Butler: I guess for the Internet Archive, the "safe harbor" provision is useful perhaps.

Kahle: It's very useful. I was unaware of all of that in those early days, but other people were. We just try to be a library. What does a library do? It buys things. It gets donations of things. It preserves that. And it lends them out. That's what we do! Until somebody tells me that there's not going to be libraries in the future in the digital world, we're going to continue doing it. And there are people that are arguing that there shouldn't be libraries in the digital world. And I disagree. Let's make sure libraries thrive, that they're supported by the community, that they are supporting creative industries. It is the biggest form of public funding of publishing there is.

Butler: That's right.

Kahle: Let's not lose that.

Butler: There are legions of fans, I think, like me out there that appreciate the work you've done. It's really astonishing to me.

Kahle: Thank you for that. We live for comments like that. There is no gold at the end of the rainbow in a nonprofit.

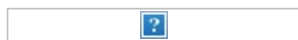
As we shut this down... You have a video of this, right? It's being recorded.

Butler: Yeah.

Kahle: Would you would you mind posting it to the Archive?

Butler: Sure. I'm surprised you would want it, but I'd be happy to do so.

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